



PTURING THE KENNEDY SPIRIT IN BRONZE 2

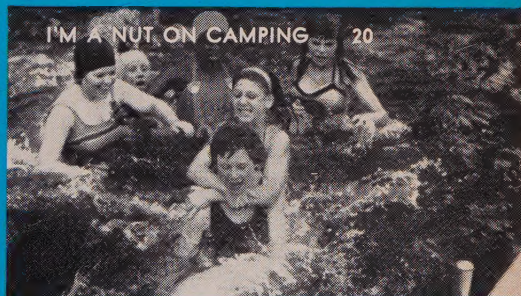
Ed Eckstein

ONAUTS "ORBIT" 32



Leif Skogfors

Richard Chamberlain



I'M A NUT ON CAMPING 20

Ed Eckstein



NO DATING UNDER 15? 58



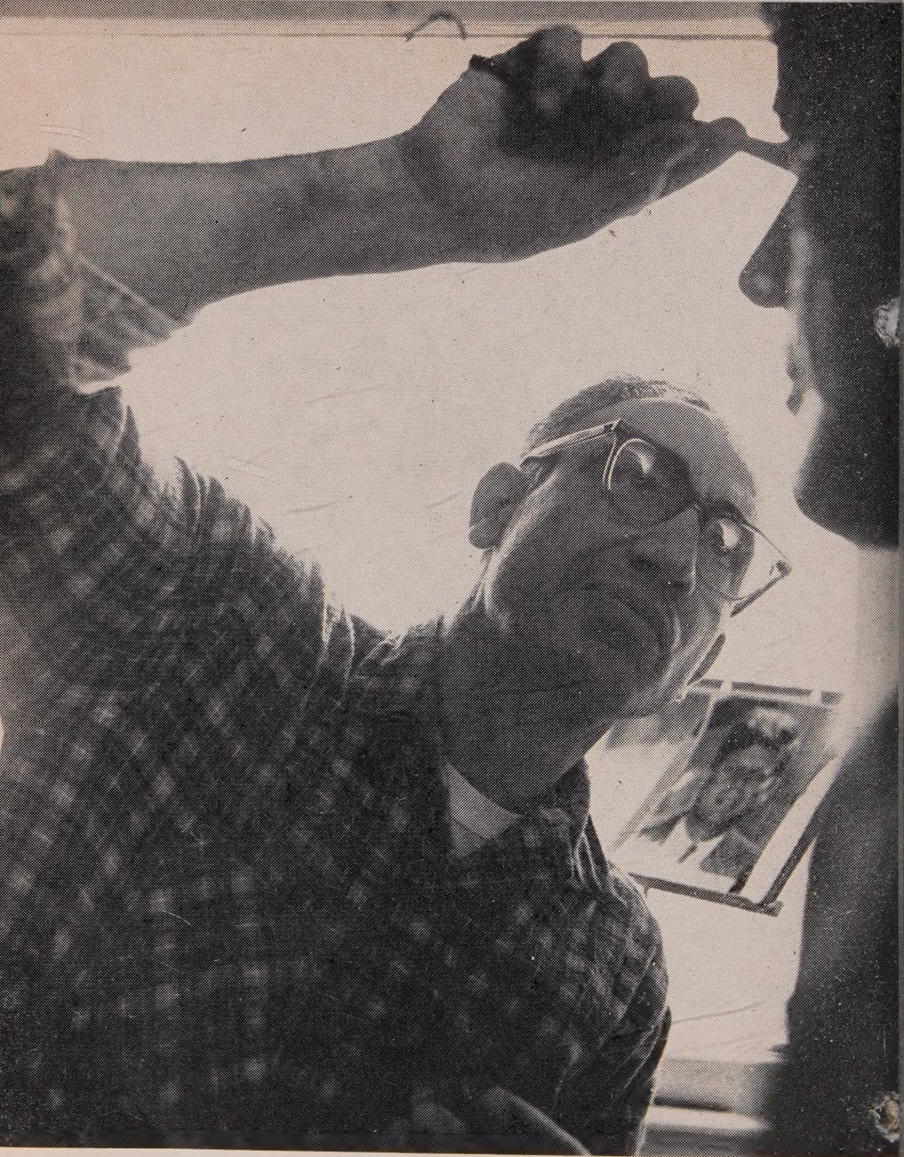
"I AM DEALING WITH LIFE"

No sculptor has yet captured the spirit of John F. Kennedy as realistically as has Évangélos Frudakis, whose memorial bust of the late President is to be unveiled in Atlantic City, N. J., at the opening of the Democratic National Convention. When Richard Jackson, an Atlantic City official, commissioned Mr. Frudakis to do a bronze bust of Kennedy, the sculptor said, "I am a public servant and the public demands a true likeness. The



NOT DEATH NOR TRAGEDY"

not be a caricature. It will look like him." As the bust took shape in sculptor's studios in Philadelphia and New Jersey, and later at the foundry on Long Island, Photographer Ed Eckstein recorded the step-by-step process of an artist at work on a labor of love. In one of his chats, Frudakis said, "I am not dealing with death or tragedy but with life. I'm trying to recreate and emulate John F. Kennedy."



Youth

July, 1964

Vol. 15 No. 14

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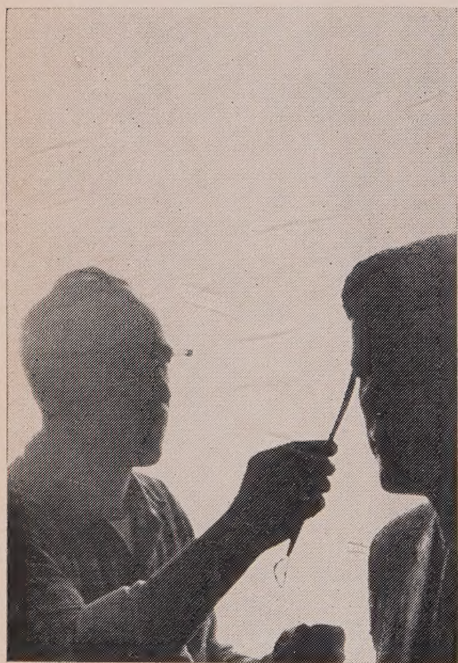
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Philadelphia, Pa. 19102

"Unfortunately, when he was alive, I did not take a close look at him"

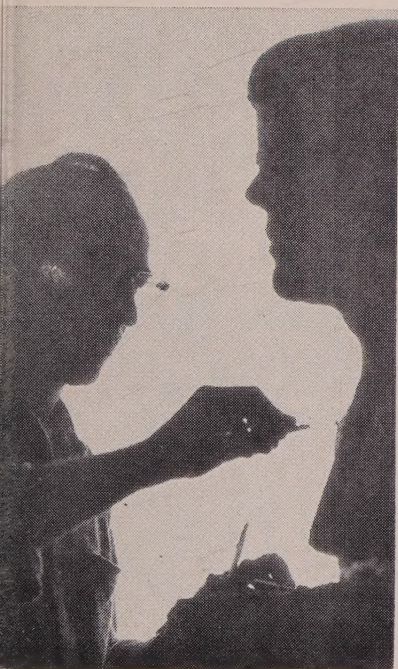
For more than a month before even a fragment of clay was touched, Sculptor Frudakis scanned millions of words written by and about Kennedy. "Such research is necessary," the artist explained, "to show not only a likeness but a true image of the man that was." Mr. Frudakis also studied hundreds of photographs of the late President sent to him by newspapers, magazines, and individuals from all over the country. From these photos he made his working composite, selecting only the most revealing and animated images. He confessed, "Unfortunately, when he was alive, I, as many other Americans, I suppose, did not take a close look at him." After much studying and research, he observed, "Now I know the nuances of his face and the more I study him the more beautiful he becomes. Often, I cannot believe he is dead." After the artist's interpretation was set clearly in his mind, the first step in preparation of the bust was the freehand mock-up or composite. This mock-up was used to map out the critical proportions of width to length and it serves as the key to the head scale. French-water clay was used by Mr. Frudakis to make the clay bust. The clay was taken and built up around an armature—a stand made to support clay. The clay was then molded and modeled with a combination of tools as well as the sculptor's hands. The creative act now began, bringing life to the shapeless gray mass. Working on the clay head was the most painstaking and time-consuming, yet most important step, for the success of the finished bronze face would be determined by the visual reality, the human sensitivity, and the artistic craftsmanship first displayed on the initial clay head. To the sculptor, above all artists, is the advantage of his three-dimensional viewpoint. But the creative problems of Mr. Frudakis were magnified by the absence of his subject.

OUTH magazine is prepared for the young people of the United Church of Christ. Published weekly throughout the year (except during July and August, when monthly) by United Church of Christ. **Publication office:** 1720 Chouteau Avenue, St. Louis, Mo. 63103. Second class postage paid Philadelphia, Pa., and at additional mailing offices. Accepted for mailing at a special rate of postage, provided for in Section 1103, Act of October 3, 1917, authorized June 30, 1943. **Subscription rates:** Single subscriptions, \$3.00 a year. For group rates write for order blank. 10 copies, 15 cents each. **Subscription offices:** Division of Publication, United Church Board for Homeland Ministries, United Church of Christ, 1505 Race St., Philadelphia, Pa. 19102, or The Pilgrim Press, 14 Beacon St., Boston, Mass. 02108.

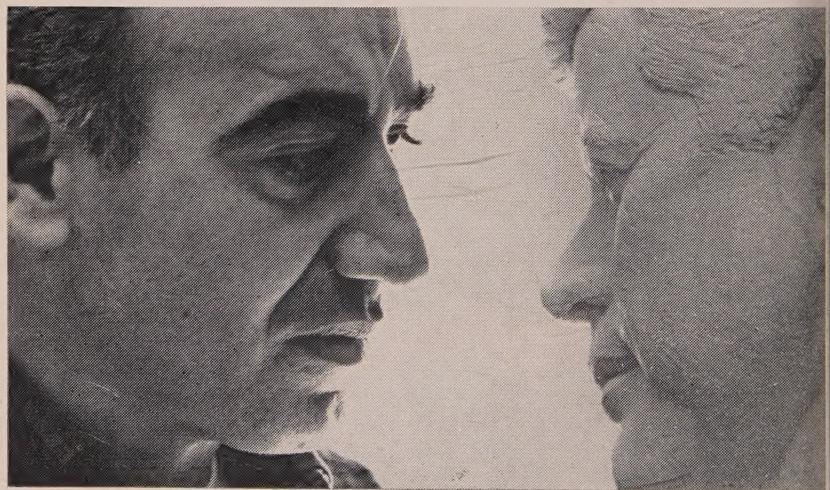
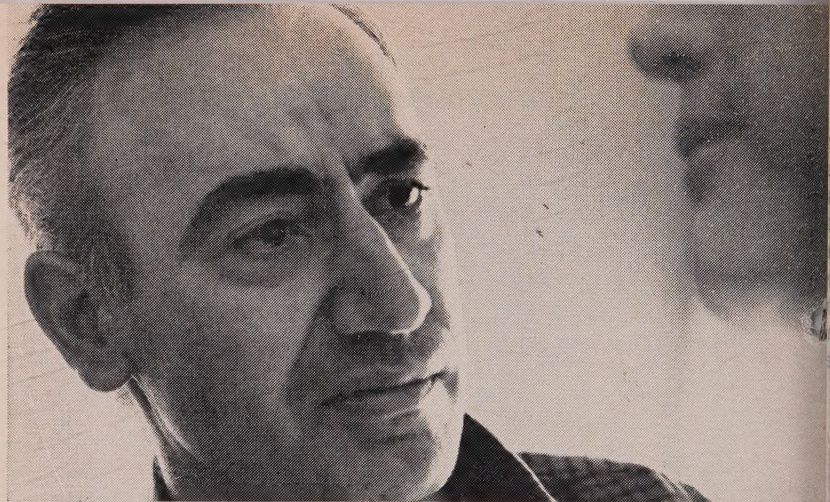
"The more I study the nuances of



the more beautiful he becomes”

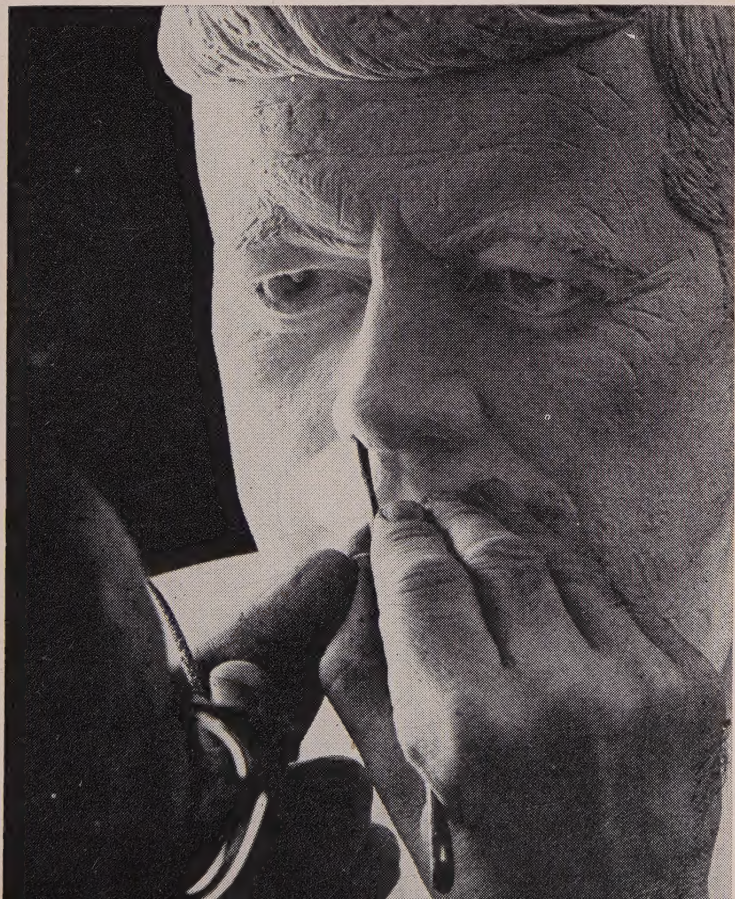


Each detail was finely etched. The shape of an eyebrow was studied in dozens of photos. Each bump or dip, however slight, was criticized from all angles. Every line must add to the personality of the man whose image was being molded. Finally, Mr. Frudakis was satisfied enough to have the clay head made into a plaster cast by the waste-mould process, so named because the clay head is ruined in the process. First, brass shims were pressed into the clay bust on a line drawn around the center of the head. A dye-colored plaster was tossed over the clay head, followed by a second, heavier plaster mixture. To reinforce the cast, burlap strips were placed in the plaster around the neck. When the plaster dried, the pieces of brass were removed from the bust. Gently the back and front halves were pulled apart, and the clay was cleaned from both halves. Both halves were then filled with plaster and tied together with twine and left to harden overnight. Then the two outside coatings of plaster were carefully chipped away with a hammer and a chisel to reveal the finished plaster head. From this plaster mold the finished bronze bust would be cast. ►



"Often I cannot believe he is dead"

plaster head was then cleaned of stray particles. Tell-tale lines caused by the molding process were sealed. And once again, Sculptor Frudakis made fine touches. After such detailed work was completed, the plaster head was taken to the foundry. Bronze casting is a highly specialized and intricate procedure. Basically it consists of making from the plaster head a wax-coated gelatin mould in which material called investment is baked. When the wax melts (thus it is called the "lost-wax process"), the molten bronze is poured into the gelatin mould. When the bronze hardens, it is removed and finished by using steel tools, an acetylene torch, and various other methods. It takes four to five hours to develop the proper tone of the bronze. ▶







... belonging to the people

"I can almost hear him speaking," one of the foundry workers told Mr. Frudakis as they looked at the finished bronze bust. And this is as the artist wants it, for "the bust belongs to all the people." And he hopes that in its permanent setting between columns on the Boardwalk opposite the Convention Hall, all will view it as an aesthetic experience. An eternal flame, like the one at Kennedy's grave, will face the bust. Behind it will be a tablet inscribed with the famous "ask not" portion of his Inaugural Address. Mr. Frudakis feels that sculpture, the nearest language to all human beings, is gradually moving away from us. Good sculpture should not be a luxury that people cannot afford. Too much is kept in museums. Sculpture should be used wherever it fits in best; there it will have meaning to each person. "As a sculptor," he concludes, "a great task exists for me—to provide understanding through my art and to reach the humble, the sophisticated and the unsophisticated."

▼





"Now arrest him."

Palmer in The Springfield (Mo.) Leader & Press

From the Washington Evening Star



Giant Step

N THE CIVIL RIGHTS LAW DO?

must be admitted at the outset that the new Civil Rights Act is not going to eliminate segregation and discrimination in the near future. It does, however, provide the basis for legal action by victims of discrimination in several situations and to some extent by individuals and agencies of the Federal Government in behalf of these victims. The legislation will also result in integration of facilities in those localities where there is a willingness to obey the law (just as school desegregation was carried out in some states such as Virginia very soon after the Supreme Court declared in 1954 racial segregation in the public schools to be unconstitutional). What this means, therefore, is that the new act will eliminate very soon segregation and discrimination in some areas but result in virtually no change in racial patterns in other areas. This is also to say that the Civil Rights Act will very likely do more than its opponents prophesied but less than its proponents had hoped.

The degree and speed with which the new law accomplishes what its supporters intended will depend upon the extent to which those in public office make clear their intentions to enforce it and also upon the extent to which the citizen informs himself on what the legislation provides, what its limitations are, and what problems it is designed to resolve. It is the purpose of this article to make clear what the law contains and what injustices it is intended to remedy.

Section I—Voting Rights (applies to Federal elections only)

Problem: Negroes in many parts of the country have been denied the right to vote because of minor errors on registration applications. Discriminatory administration of literacy tests prevented many educated Negroes from being considered literate enough to vote. Attempts to obtain a redress of grievances through legal channels took so long that the right to vote, even if upheld, became meaningless since the election had long since passed.

Provision: Discrimination in the administration registration of literacy applications and tests is forbidden. Registration applicants cannot be disqualified because of minor errors on applications. All literacy tests must be in writing unless the Attorney General enters into an agreement with state or local authorities that their tests are administered fairly. A sixth grade education indicates a presumption of literacy.

Making segregation illegal by law is a vital discipline toward moral change

Procedure: The Attorney General files a voting rights suit where a pattern of discrimination in voting exists. He may request that the case be heard by a three-judge Federal court which is required to expedite the suit.

Title II—Public Accommodations

Problem: Negroes have for many years been prevented from receiving service in hotels, restaurants, amusement places, etc., solely on the basis of their race. That this is a denial of their dignity as persons and their rights as citizens is obvious. The injustice of racial discrimination needs no elaboration.

Provisions: Persons shall not be denied services in hotels, motels, restaurants, lunch counters, sports arenas, theaters, gas stations, etc., on the basis of religion or race where these accommodations handle goods which travel in interstate commerce. Owner-occupied boarding houses which rent five rooms or less are exempted.

Procedure: Person discriminated against may file suit in court for civil injunction, in which suit the Attorney General may intervene. Where state or local public accommodations laws exist, the suit may not be brought until state or local authorities have had 30 days' notice, until state or local remedies are sought and applied. Where no such state or local law exists, the courts may refer the matter to the Community Relations Service for 60-120 days in an attempt to obtain voluntary compliance. Where there is a pattern or practice of discrimination, the Attorney General may bring civil action with no waiting period required. He may also request the case be heard by a three-judge court which may require the payment of the attorney's fees of the winning party, unless it is the government.

Title III—Desegregation of Public Facilities

Problem: Negroes are often denied the use of facilities owned by state or city, such as golf courses, parks, etc.

Provision: All such places must be open without regard to race or religion. (The Supreme Court has long since made such discrimination unconstitutional.)

Procedure: When victims of such discrimination send written complaints to the Attorney General, he may initiate suits to obtain desegregation of such facilities when he believes the complaint is justified and the aggrieved person is unable to initiate the suit because of financial limitations or fear of economic or physical reprisals.

Section IV—Desegregation of Public Education

Problem: Although the Supreme Court has insisted that public school desegregation must come about "with all deliberate speed," the degree of progress has been non-existent in many parts of the nation.

Provision: U.S. Office of Education is directed to make a two-year survey of progress of desegregation in public schools and report their findings to Congress. The Office may also give technical and financial assistance, if requested, to local public school systems planning to desegregate.

Procedure: Attorney General may file suit to desegregate public school or college after receiving a signed complaint and he believes the complaint is meritorious and the complainant is unable to initiate suit himself, provided he has first notified the school board or college authority of the complaint and given them a reasonable time to adjust the conditions.

Section V—Civil Rights Commission

This provision merely extended the life of the CRC four years and extended its duties to serve as a national clearinghouse on civil rights information and to investigate vote frauds as well as denial of the right to vote. It also sets up requirements for Commission procedures to protect both witnesses and those against whom witnesses may testify.

Section VI—Nondiscrimination in Federally Assisted Programs

Problem: There is much racial discrimination in programs and projects financed by the Federal government. Under these conditions the taxpayer is helping to subsidize discrimination, very often against himself.

Provisions: Discrimination because of race, color, or national origin is prohibited in any program or activity receiving financial aid from the Federal government.

Procedure: Each Federal agency must first seek voluntary compliance and, if unsuccessful, must give an opportunity for hearing. The appropriate committees of Congress must have 30 days' notice before cutting off the funds of the Federal program involved. Such a decision to cut off Federal funds is subject to judicial review.

Section VII—Equal Employment Opportunity

Problem: Negroes are often denied employment and/or membership in labor unions because of their race. They are often denied equal opportunities for apprenticeship training; therefore, are unable to obtain jobs in skilled trades. The injustice of such denial is obvious.

Provision: Discrimination in employment because of race, color, religion,

Your own freedom is safeguarded when you protect the freedom of others

sex, or national origin is illegal. This prohibition is extended to labor union apprenticeship programs, and to opportunities for promotion as well as the referral practices of employment agencies. The act applies after a delay of one year. During the second year it applies to unions and industries affecting interstate commerce where there are 100 employees. In the third year it is extended to unions and industries with 75 workers, in the fourth year, those with 50 employees, and in the fifth year and thereafter to unions and industries with 25 workers.

Procedure: Establishes a five-member Equal Employment Opportunity Commission to receive and process complaints. Action would be deferred for 60 days to a state or local fair employment agency where one exists (120 days if the agency is in its first year of operation.) Further delays are permitted to obtain compliance voluntarily before resort is made to the Federal courts. Where a pattern of discrimination exists, the Attorney General may initiate a suit, otherwise, he may merely intervene. The court, not the EEOC, makes the final determination of whether discrimination exists and what to do about it.

Title VIII—Registration and Voting Statistics

This title provides that the Census Bureau may gather statistics on voting and registration based on race, color, and natural origin in areas designated by Civil Rights Commission.

(This information could provide data necessary to determine the extent to which persons have been deprived of the right to vote because of race, color, or national origin. Section two of the Fourteenth Amendment states that any state which denies persons the right to vote on such basis may have its representation in the House of Representatives reduced proportionately. This provision of the U.S. Constitution has never been enforced.)

Title IX—Intervention and Removal of Cases

Problem: Civil rights workers often find it impossible to obtain a fair trial in some state courts and cannot get some Federal District judges to intervene to prevent unfair trials. There has been no appeal from a District judge's refusal to grant an appeal.

Provision: Appeal to higher Federal courts is authorized if a Federal District judge refuses to take jurisdiction where such discrimination exists.

Procedure: The Attorney General may intervene in private suits where

ons have alleged denial of equal protection of the law and where he
ifies the case is of general public importance.

Section X—Community Relations Service

Provides for the establishment of a Community Relations Service in the
Department of Commerce to aid communities in resolving disputes relating
to racial discrimination.

Section XI—Miscellaneous

Provides for jury trial in criminal contempt cases (except in voting cases)
where the penalty is at least six months in jail and at least \$1,000 fine. In
civil rights cases the sentences would be limited to \$300 and 45 days in
prison.

Authorized appropriation of sums necessary to carry out the Act.

Because of the tremendous distortion of the act which resulted from
charges of many of its opponents, it is well to understand what the law will
do as well as what it will do. In the first place, the bill has nothing to
do with housing, therefore, charges that it would permit the Federal govern-
ment to dictate to whom people could sell their property are wholly inaccu-
rate.

The act will also not permit an employer to fire white persons and
hire them with Negroes. This would be hiring and firing on the basis
of race and this the law specifically forbids. The law will not require owners
of public accommodations to serve every person who comes for service.
They may refuse to serve on the basis of being disorderly, etc. but not on
the basis of race or religion. Those who claim that the act will destroy union
solidarity because it forbids discrimination by unions have either misunder-
stood the act or purposely distorted it in order to instill fear among labor
union members. The law will not turn over the control of elections to the
Federal government. It merely requires states to administer voting laws
fairly and without discrimination on the basis of race.

The other charges which have been made against the bill are too numer-
ous to elaborate upon here. In the final analysis, no one need fear depriva-
tion of his freedom as long as he refrains from restricting the freedom of
others.

—LEWIS I. MADDOCKS

LEWIS I. MADDOCKS / A frequent and popular contributor to *YOUTH* magazine, "Lew"
Maddocks is the Washington secretary of the Council for Christian Social Action of the
United Church of Christ. A 40-page booklet containing his best articles for *YOUTH* magazine
is available at 25 cents each under the title of "To Understand Our Democracy."

BON VOYAGE

Tourists traveling in Britain are often fascinated by the hundreds of historic houses which have opened their ornamental doors and let down their ancient drawbridges to any one willing to pay to go inside to see the royal luxuries of a glorious and memorable past. The increasing costs of maintaining such stately homes have forced even some of the royalty to open up to the public to help pay for upkeep. Here two cartoons in Britain's humor magazine, *Punch*, reflect on this domestic situation which benefits the tourists and the commoner and the landowner.



"And this is the present duke."

"Henry! Please! They're our bread and butter!"



A TIME TO BECOME



NEW PERSON

I am a camping nut. Seriously! Half the summers of my life have been spent in a camp or as a staff member of a camp. I now direct two camps full-time—more as a “way of life” than as a “job.” I take camping with me on vacations. I read about camping. I bend the ears of all my friends about camping. And I almost drive my wife “bananas” with the whole business. Almost, that is!

To me camping is a frontier. Each day there is something new for me in my work. And with this variety comes the excitement of doing something that is purposeful and meaningful for others, the excitement of seeing growth in people, the excitement of enjoyment of one's vocation.

I direct camps for boys, girls, and teenagers on 293 acres on Lake Winnisquam in central New Hampshire. We have 130 campers, 16 counselors-in-training, and 55 staff. Our program is somewhere in between what you would find in a private or agency camp and what you would find in a one-week church conference camp. We do a great deal of tripping (canoe, climbing, hiking) because of the need of campers for adventure and a “retreat”-type experience where they may find time to talk with staff about their searchings, concerns, hopes. We are very much concerned about each camper—individually—feeling that camp can be purposeful living, and that campers can grow and develop spiritually, physically, intellectually, and emotionally in the right kind of setting with significant people to talk to. Our campers are interdenominational, interracial, and come from widely different social and economic backgrounds—from the inner city and suburbs. We are a “church/agency” camp.

Time and time again—directly or indirectly—I am asked, “How do you justify the involvement of the Church in a camping program?” Let me give some of my answers to that query.

One of the main reasons for the existence of the Church universally, or the church in your community, is to bring about this “Christian community” that we hear about so much and see so little. One of the ways this is accomplished is by breaking down the walls and barriers that exist between groups and individuals so that love and understanding and interest and concern can flow and seep back and forth and in and among us. This is so much easier said than done—so much easier that when it does happen, it is an isolated experience that we are intensely aware of. And there is a real need for people in our churches who are constantly “mediating” this love, concern, acceptance. ►



When camp permits honest encounter of persons as

I believe very strongly that a camp can be a Christian community. In fact, in my experience, the most meaningful experience with Christian communities has been in camps. I also believe that the cabin counselor can be this "mediator." The role of cabin counselor is one of high skill—if done well. *The promise of a meaningful camp experience lies in the counselor, not the equipment. And the genius of a counselor is his or her ability to have an attitude of acceptance and understanding toward campers.*

Let us say that on the opening day of camp the counselor has eight campers for whom he is responsible. *His first duty is to realize that each camper is different*—each has his own peculiar and loveable strengths, weaknesses, hopes, skills, and fears. The counselor must help each camper to relax so that he can give of himself to the camp life, and so that he will be open to receive from camp life. Each of us tend to erect certain barriers that hold back our creativity, and the counselor helps the campers to overcome these barriers. Perhaps it is as simple as sitting quietly around campfire for a few minutes, listening to the night sounds, and then bringing reality to them by identifying the sounds heard.

The counselor's second duty is to help the cabin group to know each other on more than a superficial basis. Many lifetime friendships have grown out of cabin groups and often because a sensitive counselor has



are, a glimpse of the Christian community is lived

ped campers in the oftentimes difficult process of getting to know each other. It requires skill on the counselor's part to positively manipulate the activities so that campers come to know each other.

The counselor's third duty is to realize, whether he likes it or not, that he is being watched like a hawk! Eight pairs of eyes follow him. Eight campers identify with him and imitate him. If his way of dealing with discipline is too rigid, cold, into himself, and to level "justice" without love or without a desire to know the reasons behind the actions of the campers, he will find that he will have increasingly irritable campers who copy his example. If he is the kind of person who is firm and yet still lets the camper know he cares about him, the kind of person who is eager to understand the situation or social forces that prompted the disagreeable behavior, he will be copied. And you will find a group that is a pleasure to be with. The counselor's fourth duty is to realize that campers have a strong need for the security of the cabin group, but that there is also a strong need to participate in the wider camp community. Here the counselor helps the camper to start standing on his own, as parents should start to help sons and daughters stand on their own. Since the counselor knows that he can't supply all the necessary experience, he turns to the other staff. This is why we have PROGRAM in a camp—to help the camper to develop.

The program in a camp grows directly out of our basic philosophy and should constantly return to it for evaluation. We have Outpost Camping because teenagers need to learn how to live in the give and take of a group setting where each person's individual responsibility contributes to the whole; because teenagers need to be encouraged to start specializing in their own interests on their own; and because we need to find more normal co-ed situations so that today's teenagers come to know each other in living experiences—not in superficial situations. We have canoeing, boating, swimming, and lifesaving because these skills are important, and because the confidence they bring can be carried to other activities.

An understanding of the ways of nature is a part of the total camp life. To understand the order within the climax stages of plants and trees, or the life cycle of woodchucks, porcupines, deer, etc. is to give one an order and stability that he may return to for revitalization or that he may carry into today's orderless and chaotic society.

As campers mature and grow, their horizons widen. Counselors are in a unique situation of being the ones with whom many of these budding thoughts will be shared.

Particularly for the staff, camp can be a very intense experience. This intensity helps bring about a Christian community. In conflict, controversy, and person-to-person confrontation, we can grow. And a truly Christian community is an intense experience where, as in O'Neil's *The Great God Brown*, people can take off their masks and confront each other as they really are. Seminary-student staff members often point out that in four weeks in a camp setting they can become closer to a camper and be more

After seeing themselves in a new perspective, 1



significantly involved in his life than in a whole year of working with the Sunday night youth fellowship. Repeatedly staff members and campers refer to camp as the time that they became a new person, that they learned new things about themselves, the time that they started to listen to each other. Many of the tears on closing day of camp are symbolic of the fact that campers see themselves in new perspective and do not know how to take this "new self" back to their homes and communities.

There are countless times in camp when a camper or staff member has a spiritual experience or a glimpse of the Christian community being lived. Perhaps it is in a relationship of trust and understanding between camper and counselor. Perhaps it is in the birth, life, and death of the surrounding animal life. Working year round with campers and for years with the same campers, I constantly am receiving "feedback" from ministers, social workers, and psychiatrists, in regard to the growth that has taken place in a person's life as a result of the camping experience.

We know and we can say that love is therapeutic, that it is healing, and that a real therapeutic Christian community has love flowing through it—not a watered down, soft, and fuzzy kind of love, but a love of vitality and strength. This can and does happen in camp. It has made a strong enough impression on me so that I am thoroughly committed to camping as my "ministry" and I have seen this happen in the lives of countless others.

—RICHARD CHAMBERLAIN

REV. RICHARD K. CHAMBERLAIN / As staff member in camps and youth activities of the City Missionary Society of Boston, Mass., Dick is director of Camps Waldron and Andover in New Hampshire.

ers don't know how to take this "new self" back home





There is an oldie about the fellow who took his girl friend to a ball game. The girl knew practically nothing about baseball, but she wasn't about to jeopardize her status as the young man's steady. Because of a traffic tie-up encountered en route to the ball park, the fourth inning of the game had just ended when the couple arrived.

"What's the score, honey?" the girl inquired. The boy pointed to the huge scoreboard in right-center field, on which were posted four zeroes for each team. "Nothing—nothing," he said.

"Oh, goody," the girl said. "We haven't missed a thing."

This incident—and the tale probably is apocryphal—supposedly occurred B. T. (Before Television). The chances of its happening today would be rather slim. TV has brought baseball into the living room, with the result that, generally

WATCHING BASEBALL



...eaking, the feminine mind grasps the rudiments of the game just about as well as does the masculine brain.

Yet, male or female, a great many onlookers, whether seated in a park or before a TV set, see only portions of a game. Oh, they witness all the putouts, all the home runs, all the sparkling catches. But this is akin to the football spectator who sees nothing but the ball-carrier on any given play.

The baseball spectator, like his gridiron-gazing counterpart, is prone to follow the ball. He watches the pitcher make his delivery. If the batter swings and connects, the onlooker's visual attention is on the passage of the ball. He may see the shortstop make a nifty stop and throw, and he may see a batter artfully lay down a bunt and beat it out for a hit. But, because of his follow-the-ball system, chances are he has seen relatively little of the total game.

This is not to imply that baseball is a complicated sport. It is not nearly so complex as modern football, in which a team may have a dozen variations of a single play and perhaps ten different defensive assignments. Where the action in a football game is thoughtful and deliberate, meaning that each player has a pre-arranged assignment on every play, it is spontaneous and instinctive in baseball. A football quarterback, finding the opposition's defense stacked against the play he had called in the huddle, has time to change the play at the line of scrimmage before the ball is snapped. But a baseball shortstop, upon hitting a hard-hit grounder, cannot pause to study the situation before starting a double play; if he does, both runners reach their bases safely. ►

It is this element of precise, exquisite timing that makes baseball more exciting to countless Americans than other sports that call for a higher quality of mental and muscular grace. Because the action in baseball is so natural and instinctive, good players and managers engage in an incessant study of the individual instinctive traits and mannerisms of their opposition. The findings are reflected by any number of little gimmicks used on the field which go unnoticed by most spectators.

Example: Tony Gonzalez, center fielder of the Philadelphia Phillies, is a powerful hitter. He bats left-handed. When Gonzalez walks to the plate, the opposing team's outfielders, each figuratively thumbing through a mental card index, do exactly the opposite of what the average fan might expect. With most left-handed hitters of such power, the right fielder usually stations himself near the foul line and only a few feet short of the fence. The center fielder, also playing deep, moves into what could be termed right-center field. The left fielder shades toward center field and also moves in, closer to the infield. The alignment makes sense: The "power" of most good left-handed batsmen is to right field and right-center; when they hit to left field, the drives are not deep.

With Gonzalez batting, however, the right and center fielders of the opposing team play their normal positions—but the left fielder moves backward until his shoulder blades are nearly pinned against the wall. This is because Gonzalez is a rare breed of southpaw swinger. Instead of pulling the ball sharply into right field, he is a "wrong field" hitter, meaning that his deepest drives go to left and left center. Yet not many pairs of eyes observe the shifting of the outfielders when Tony comes to bat. If he flies out to deep left field, it is assumed by most of the onlookers that the left fielder just happened to be in the right spot.

In any baseball game, the primary duel is between pitcher and batter. To observe that, of course, you *have* to follow the ball. But you'll find that being a baseball-watcher is more fun if you give some attention to other things. Assuming that the pitcher is an experienced craftsman, with the ability to throw the ball pretty much where he wants to throw it in the strike zone, you can get a quick tip-off on how he is going to fare in this particular game. If he begins "getting behind the hitters" (meaning that the umpire is calling more of his pitches balls than strikes), the indication is that he lacks his usual sharpness. He may begin coming in with pitches that are too true—nice, fat melons for the hitters to splatter all over the premises.

If, on the other hand, the pitcher has his control, watch him work on the batter. Let's say he starts with a high fast ball for a strike. Then



perhaps he throws a low, outside curve, just nipping the corner of the plate (a tough pitch for almost any batter), which is fouled off for strike two. With the count at no balls and two strikes, the pitcher is far ahead. He would be a lame-brain to give the batter a good pitch on the next delivery.

So let's say he throws another curve, even farther outside. The batter doesn't nibble, and the pitch is called a ball. The count is one-and two. Now the pitcher has "set up" the batter, who has seen two straight curves. The pitcher fires the high fast one. The batter, behind in the count, has to swing. He pops up.

But many a pitcher has been beaten by one run because, after having set up the batter, he puts what he figured would be the strike-out or pop-up pitch two inches lower than intended. Wham! The batter belts the ball out of the park.

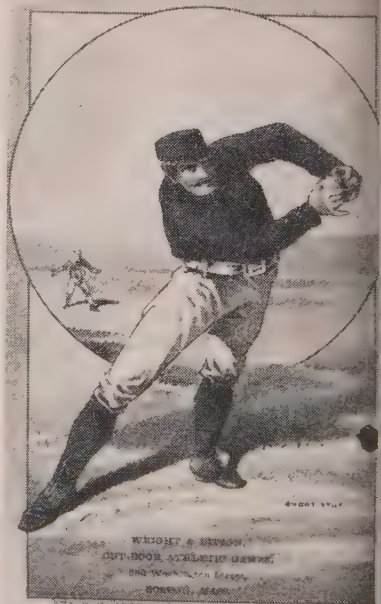
While the pitcher-batter duel is going on, watch the pitcher's teammates, if only for a few seconds just before each delivery. Pay special attention to the shortstop. Quite likely you'll see him put his ungloved hand behind his back. This shortstop doesn't have an itch. From his vantage point, he has seen the signal given by the catcher to the pitcher, calling for a particular type of pitch. This shortstop is signaling to the outfielders, informing them as to the upcoming pitch. If it is to be a fast ball, he may make



a fist behind his back. Or, if it is to be a curve, he may keep his hand open. The outfielders in their mental card indexes know reasonably well the direction in which the batter will hit a certain type of pitch, if he swings and connects. A right-handed power hitter, for instance, should he swing at a slow curve on the outside corner of the plate, probably will hit the ball toward right field. Forewarned, the right fielder will be ready.

If a pitcher has been getting a batter out with, say, inside pitches, watch the batter closely when he comes to the plate late in the game. He may stand deeper in the box, farther away from the plate than before. Roy Sievers, veteran first baseman of the Phillies, tells of advice given him years ago by Ted Williams, an all-time great hitter.

"I told Ted," Sievers recalls, "that all I was seeing were inside pitches. He asked me whether I ever moved back from the plate. I said no. Ted said, 'Try it. Move back, just a few inches. Then if they come on the inside corner, you can hit the ball. If they come too far inside, the umpire will call the pitch a ball. If they start going to the outside of you, you can move back in.' Of course, a smart pitcher will notice right away that you've shifted, but you do it anyway to counteract what the pitcher is doing. If you do the same thing at the plate all the time, you're a pushover for pitchers."



Watch the catcher. A smart, capable catcher is the bulwark of his club. Conversely, a so-so catcher is a detriment. He may have a good head for calling pitches; but, having called them, he may tip the opposition as to what's coming. Say a catcher has called for a wide-breaking curve. If he is the "compleat" catcher, such as Elston Howard, of the New York Yankees, he will take a firm stance upon coming out of his crouch (the squatting position from which he flashes his signal) and stay in that stance until the ball has left the pitcher's hand. Then—and only then—will he shift his feet so as to be in good position to catch the curve. If, however, he is just another receiver, he will shift his feet while the pitcher is "pumping" or winding up. He might as well have told the batter directly: "This is going to be the big curve."

Watch how the infielders react to ground balls hit at them. The polished infielder always tries to play the ball; he charges it, scoops and throws. The mediocre lets the ball play him; he waits for it to reach him. You may see a shortstop make all manner of dazzling stops and throws. This doesn't necessarily mean that the fellow is headed for the Baseball Hall of Fame. In fact, he may be a blockhead who wouldn't have had to fling himself this way and that way, if he had positioned himself properly in the first place.

A good test of your powers of observation would be to watch the coaches, particularly the one in the third base coaching box. He goes through many motions, touching his cap, hitching his belt, pawing the dirt and scratching his elbow. Most of this is meaningless; but one of those motions, perhaps in combination with a shouted "Let's get that dog basehit, Willie" (or some other seemingly innocuous expression), is a sign to the batter or a base-runner to bunt, steal or try the hit-and-run. It's fun to try to see which of the motions or shouts have meaning. At some stage of a game, for seemingly no reason, an infielder may suddenly call time and trot to the pitcher's mound. This is a puzzlement, because the pitcher has been rolling along without undue difficulty, the other team has no runners on base and the batter is a soft touch. Yet the infielder—his position isn't important—trots in for a confab.

What gives? This may be revealing a trade secret, but in most such cases, when the infielder arrives, the pitcher tells him: "Stand here and talk to me until the ump breaks it up. It's a hot night, and I need a weather." Ironically, when the umpire comes out to order an end to the tete-a-tete, he puts the blast on the infielder—not the pitcher.

—EDGAR WILLIAMS

EDGAR WILLIAMS / In addition to his full-time staff job on *Today*, Sunday supplement to the Philadelphia Inquirer, Ed has a local newspaper column and a weekly radio program, as being a frequent banquet speaker and contributor to national publications, including *Time* magazine.



PRO

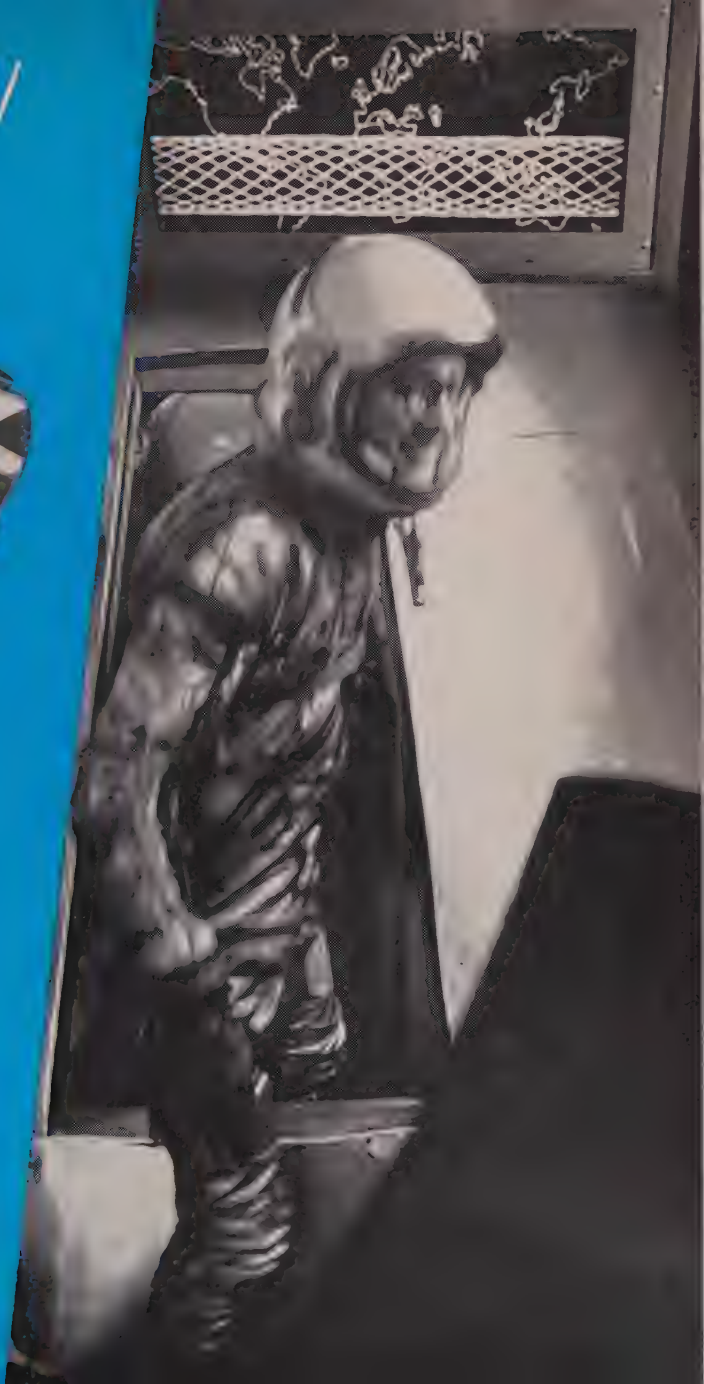


**NASA's Scott Ca
the space resear
"orbited" by N**

All photos by Leif Skoogfors

SPARC/

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We realize it's unusual, b

"What does acceleration after blast-off feel like?" Lt. Commander M. Scott Carpenter nodded, recognizing a familiar question.

"It's kind of like lying on the floor and having eight people lie on top of you."

The high school audience buzzed with interest and another student stood to ask a question.

"What does it look like from up there?"

The tanned astronaut smiled. "It's the most fascinating sight I have ever seen." As he explained more fully, he added with a sly grin. "While I was up there, at one point I thought—wouldn't it be fun if I came back and told everyone the earth was really flat!" Amidst laughter another question:

"Were you scared?" The celebrity turned more pensive.

"I don't know whether I can honestly answer that. We had three years of training and experience to get used to the idea. In the classic sense, no, I wasn't afraid."

Astronaut Carpenter's visit this spring to Philadelphia's Northeast High School will doubtless go down as one of the most exciting events in the school's history. And he came for a very special reason. On the day of his visit, Northeast High's Project SPARC (Space Research Capsule) launched three of its student astronauts into a 24-hour "orbit."

Behind the auditorium stage is a large wooden structure inside of which is the "ground control" for the "flight," and the capsule simulator itself. At 11 o'clock in the morning three carefully-trained students entered this capsule to live and eat, perform tests and sleep, in a simulated space flight. The boys had been painstakingly checked by a doctor, electrodes attached under their space suits, newsmen pushed out of the way, and live closed-circuit TV set up so that the entire student body could share in the excitement.

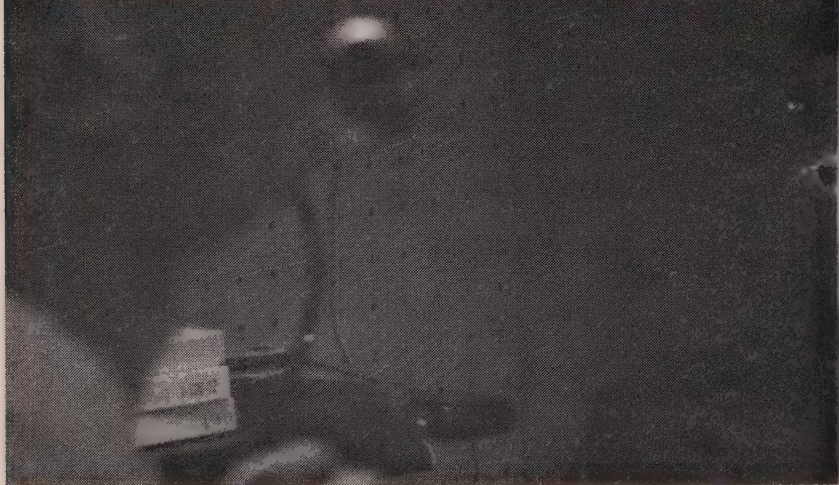
For the three astronauts and the ground control, this flight was not the first, but it was, perhaps, the most important. They had been working steadily on the project for many weeks, building an air cooling system, connecting tape recorders and TV, installing a radio electroencephalogram machine, hooking up stray wires, going over information culled from previous flights, preparing food, readying space suits, and making final adjustments to the interior of the three-man capsule.

Although the capsule never moved from its resting place on the stage, the 24-hour flight was, indeed, a test in endurance and perseverance not only for the astronauts, but for everyone involved in Project SPARC. I

's not our purpose



Applying our knowledge in SPARC



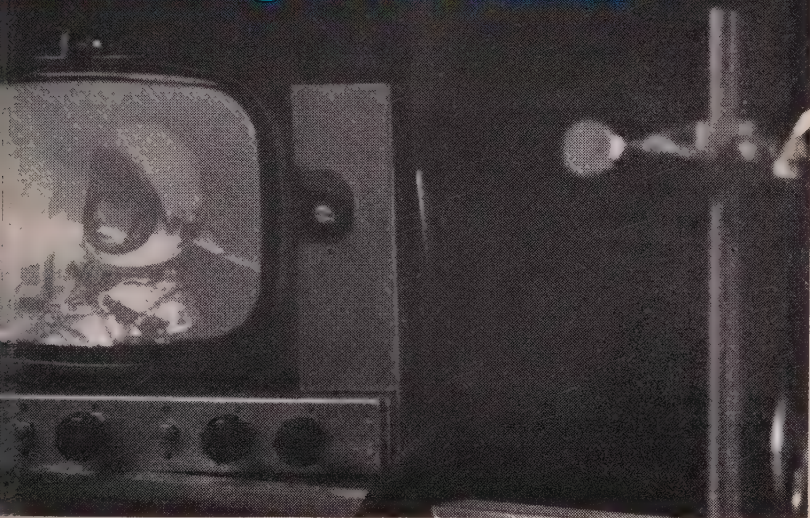
was also a victorious tribute to the brain-power and imagination of high school students today.

"In school we more or less get general knowledge and theoretical things in math and science," commented student astronaut Jeffrey Ball. "All of a sudden you enter Project SPARC and you find out how to use that little known formula in math. You're applying your knowledge and not just learning for the sake of learning." Another boy added, "This is the best year I've ever had in high school. The SPARC program puts meaning behind what you go to classes for."

The Project was begun in November of 1962 when a call went out for 50 students of superior capability who were interested in space science. Since then the club has received official recognition from the National Aeronautics and Space Administration, been given money from local and national foundations, built its own equipment and expanded to 91 full-time members and 123 part-time members. Last year 18 students took a trip at the invitation of NASA to the major space centers in the United States including Huntsville, Ala., Cape Kennedy, Fla., Greenbelt, Md., and Houston, Tex.

What are the feelings of the rest of the students toward the club? One astronaut commented: "It all depends who you talk to! Even among

es meaning to our studies



teachers there isn't universal opinion. Some of them think it's a great thing and respect you for it and others don't take it seriously. It's the same with the student body.

The guiding force behind Project SPARC is physics teacher Robert Montgomery. While his excellent leadership and imagination have been key to the club's growth, the Project is very proud of the fact that it is teacher-supervised but not teacher-dominated. Both Mr. Montgomery and the students in SPARC are equally willing to go without sleep at least once in a while, experiment with ideas which may fail, and continue to work closely together in spite of the tensions which crop up.

A lot of people wonder why there should be a project SPARC. Isn't it too dangerous for high school students to handle? Should time and money and talent be used in this way? What place does it have in the over-all academic purpose of a high school education?

Mr. Montgomery answers: "We have three basic reasons for doing this. We realize it's different and unusual, but that's not our purpose. Our main reason is to discover how to handle the problems of real research on a high school level. Normally research is not attempted even at an undergraduate level in college. How do you approach such a thing in high school? With this kind of research you just can't go off some-

If you know what you're doing

where to a magazine and pick out a science project and do it. This means that it really takes some thinking and some individual work.

"Also, I think it offers to the fellows and girls a tremendous opportunity to explore practically any field of science from astronomy to electronics, chemistry and medicine. It also gives them an understanding of the interrelationships within the sciences—how they all tie together. Over and above that, I think they get an experience of learning to work under pressure. Also being in front of people—having to sell the project, to convince people about it, being public relations people, learning how to manage the organization. Finally I think another reason for the project is the possibility of running across something that might contribute to the space program in the United States today.

"There are hazards, but these fellows are used to hazards. It's just like the Mercury men. They realized that there were problems, but they were convinced that the machinery would operate and they would operate, and so they went on that basis. It takes the kind of person who recognizes the risk, won't take the risk unless he knows exactly what he's doing and that he has a good chance of coming out on top."

Not everyone in the Project is an astronaut. In fact, there are only eight who have been selected after prolonged physical and psychological testing. Membership is divided into work on seven different committees: medical, psychology, flight plan, astronics and communication, design engineering, life support, and advanced projects. Although no girls have been considered for the job of astronaut, there are plenty around on the committees. One member explains, "After all, where you find boys, you find girls, don't you?"

One of the most notable achievements of the Project this year is that the students have designed an air-flow system in the capsule which purifies the same air which the astronauts breathe. This is called a closed-oxygen replenishment system. It includes removal of moisture, carbon dioxide, and toxic gases by chemical reaction; control of temperature, bacteria, odor, and dust; addition of oxygen, purification, and re-circulation of the fresh air back into the capsule.

A big break came when the Navy loaned Project SPARC some space suits. The suits contain their own air-flow system, but the SPARC astronauts have redesigned them for their own needs. They now wear the space suits for the simulated launching and landing sequences of the capsule. Next year the students plan to try water cooling the suits. NASA is now considering this same method of cooling the suits for the

not risky . . .

pollo flights. The present use of space suits by NASA is mainly that providing a back-up system to the conditions in the capsule, a kind of second environment. During the three-man Apollo flight the suits will be removed after the launch. Of course, space suits are also vital to plans for certain space experimentation and landing on the moon.

The arrival of Scott Carpenter at the Northeast High involved something new for Project SPARC—lots of publicity all at once. How did the student astronauts react? "The project has been hammered into us so much that we have really become indifferent to some of the most spectacular things, like all the publicity. It's come to where the newsmen are more excited than we are!"

The Project was well prepared for the crush of the press. "We knew something like this was going to happen, so we have our own security system, and the results were pretty funny. For instance, a newsman saw Scott Carpenter and started moving toward him. All of a sudden one of the students stuck out his hand and said, 'Sorry, you can't get near Commander Carpenter!'" But the system goes beyond special occasions. Each student must wear a Project identification badge and it tells how far each one can go, the places to which he has access and in which rooms he can work. The point of such a system is not to be



Teacher Robert Montgomery (top) listens as the astronaut addresses a school assembly.

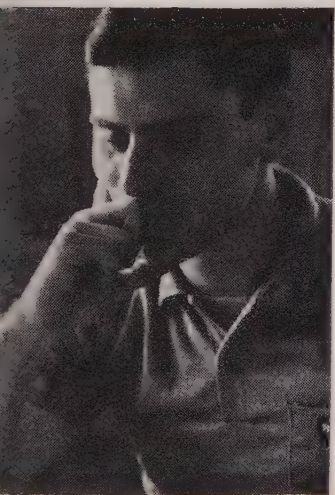
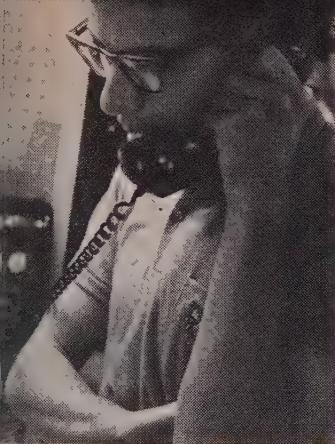
On one test, a cleaning la

secretive, but to be safe. There are chemical and electrical materials which only certain students are qualified to handle.

There have been many humorous incidents along the way, too. One of the astronauts' duties is to weigh their food for two weeks. One of the boys had to go out to dinner for his grandparents' anniversary. Since he was very conscientious about this duty to weigh his food at every meal, he loaded his balance scale (like the ones used in physics or chemistry classes) into a paper bag and dragged it along. The restaurant turned out to be quite exclusive but the student went ahead and put his scale in the middle of the table, weighed the empty plate and then each portion of food while the waiters looked on in horror, wondering whether he was an inspector from the Food and Drug Administration or just some kind of nut. Finally one waiter mustered up enough courage to ask the boy what was going on. At that point, it was bad enough to be weighing his food, but when he had to tell the waiter he was an astronaut, they were about ready to send for the men in the white coats!"

Another boy feels as if he has been made an honorary member of the custodial staff at Northeast. He relates the reason for this: "One day I was sitting in a closet in the dark minding my own business and testing one of our space chairs when I heard these two cleaning ladies come up and they were talking. I could hear some keys jingling. One of the ladies went to put her key in the door but she found it was unlocked. She had her back turned, and she put her hand in, put the light on, turned around, saw me, and nearly fainted. When she calmed down a bit she said, 'What are you doing in here?' I was not trying to be fresh or anything but I just said, 'I'm testing a chair!' She was very upset about this because it isn't everyday that you go into a storage closet and find someone sitting in the dark testing a chair!"

Many people ask about the possibility of other schools starting projects similar to SPARC. Gene McClurken, student chairman of the Project this past year, says that "there aren't too many schools that could maintain a project like this. First of all, it has to be a large school, or at least a school where you can draw from the top of the student body where you have enough good students who will work and whose grades won't drop. You also have to have industry around that can help out with technical and monetary assistance. The high school shop facilities have to be available to the students in the project. We built most of our equipment by ourselves. The educational facilities have to be top quality so that you can find out the latest information. You have to have a good



nearly fainted . . .

basic education so that you can figure out just how all these things fit together."

Steve Yussen, one of the astronauts, adds: "I think any school or group of students who start out on a project like this have to have one quality—all of them have to be somewhat daredevil!" NASA has indicated that there are probably about 12 schools in the country which would have the facilities and talent for such a project. However, many high schools could develop parts of a project and then work with other schools toward completion of a capsule or control center.

"For me the big experience of the Project is being able to get along with others." Astronaut Tyl Hewitt's opinion is echoed by all the members of SPARC. Gene comments further: "It has helped me to fill out all the fields of interest that I have. Also, the responsibility I've had is, I think, good for me. I couldn't speak in front of people before, so that is something I gained. I will probably end up teaching physics some day, but actually I enjoy research work, too. I'm also interested in religious aspects and how life fits into religion, or rather how religious life fits into our normal activities. For me, science is just man's systematized observation of God's works, and nature doesn't follow science's laws. It's just that

Astronauts (top to bottom) Tyl Hewitt, Steve Yussen and Jeff Ball relax after their flight.

Dreams of more research

science's laws happen to be the observation of nature's consistencies."

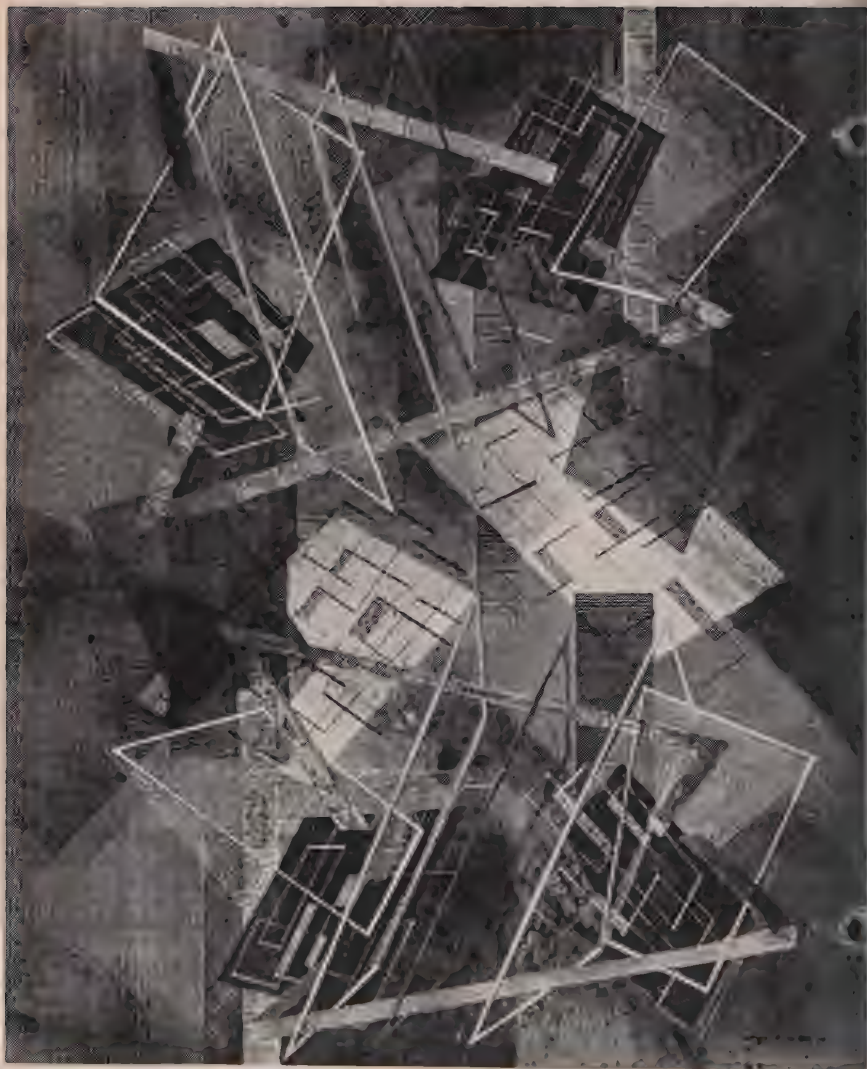
Although some of the present members of Project SPARC graduated in June, competition for membership among the other grades continues. And the dreams of the Advanced Projects Committee, which mainly includes ideas on aspects of space life too complicated for the Project to simulate right now, leave plenty of work for the future. Specific plans for new achievements next year will be channeled into five areas: putting full flight instrumentation into the flight control simulator, recruiting additional astronauts, expanding computer facilities which will work out last-minute flight control problems, increasing the time of simulated tests anywhere from three to five days, and adding to the psychological response equipment. This last area involves the isolation of the predominate characteristics in young people which are especially conducive to space existence and is of special interest to NASA.

When Lt. Commander M. Scott Carpenter came to Northeast High he stated his convictions about space travel and the future: "There is no limit to what we will accomplish someday. I have this faith. Help me to spread it." Project SPARC is an exciting response to this 20th century challenge. ▼



ve plenty for the future





"Oblique Progression" by I. V. Pereira
Courtesy Whitney Museum of American Arts, N.Y.

BÉLA BARTÓK

The visionary pioneer to whom recognition is denied in his lifetime is an all-too-familiar figure in music. Consider the example of Béla Bartók. When he died here in 1945, a physically and spiritually broken man, an uprooted exile from his native Hungary, only his devoted friends and a relatively small circle of musical connoisseurs noted his passing. Performances of Bartók's music had been, until then, too infrequent to establish his name with the American audience at large. But within ten years everything changed. An entirely new musical audience with a wider horizon, created by the audio boom that erupted in the early 1940s, turned Bartók, the onetime forbidding innovator, into almost a popular fad. Today he is one of the most performed of all 20th century composers—the Bartók entries in the record catalogue far outnumber such established Romantics as Rachmaninoff and Sibelius, and nearly equal the massive lists of Schumann and Mendelssohn.

An outspoken, irrepressible individualist with great strength of character and moral views of uncompromising honesty, Bartók left his native land in 1940 as a voluntary exile from Nazi-dominated Europe. A temporary post created for him by Columbia University provided the basis for his meager livelihood in his adopted home, but financial difficulties clouded his entire American stay. Homesickness, a sense of futility, and his gradually deteriorating health became an ever-mounting burden. And Bartók's own rigid, austere personality did not make things easier. For this frail man of apparent gentleness was simply not cut out for a life of compromises. He had little time for the superficial, and no patience for small talk. Truthfulness was an obsessive trait with him. To a visitor entering with a polite "Am I intruding?", he would generally answer in the affirmative. It is said that he couldn't even bring himself to reply with the expected answer to our meaningless turn of phrase "How are you?" unless, of course, he was really feeling "fine"—and that was seldom the case.

Bartók died of leukemia at the age of 65. He left behind a legacy of strange and daring masterpieces, some unfinished music later com-

Unknown to American audiences at his death

pleted by his devoted friends, and a trunkful of folklore studies. Music and folklore research—for him two closely related arts—gave meaning to his life, a life as rich and substantial in achievement as it was poignant in its coldly unrewarding isolation. It was a life worth reading about and two admirable volumes are recommended for this purpose: *The Life and Music of Béla Bartók* by Halsey Stevens (Oxford University Press, 1953) is an authoritative and scholarly source, while Agatha Fassett's *The Naked Face of Genius* (Houghton Mifflin Company 1958) gives an affecting account of the composer's final American years.

To say that Bartók's music has achieved popularity in the Beethoven or Tchaikovsky sense is, of course, still very far from the truth. His musical idiom—derived from his national heritage but made complex by dissonant harmonic textures, intricate rhythms, and uncommon tonal explorations—is seldom grasped immediately by enthusiasts accustomed to more ear-caressing sounds. Yet, there are many Bartók pieces, particularly those dating from the composer's late, mellower creative period that will reward the attention of the adventurous listener.

Perhaps the most immediately appealing among these is the *Concerto for Orchestra*, Bartók's last completed orchestral work, written in 1943 on commission from the late Serge Koussevitzky. In a symphony-like framework Bartók treats the different orchestral elements in a virtuosic "concertante" fashion—hence the unusual designation. Of the many new recorded versions those by Leonard Bernstein and the New York Philharmonic (**Columbia MS 6140**) and Erich Leinsdorf and the Boston Symphony Orchestra (**RCA Victor LSC 2613**) may be singled out

Bartók's popularity now matches the best

An earlier, and almost equally fascinating, piece is the *Divertimento for String Orchestra* (1939)—a study of contrasting textures, vibrant and strong, at times violent rhythms, and suffused with Bartók's folk-song-based, spare but haunting melodies. The Moscow Chamber Orchestra under Rudolf Barshai (**London 6332**) offers the best current recording. And under the dry title of *Music for Strings, Percussion and Celesta* (1936), we find what some sources consider Bartók's most significant orchestral creation—a striking masterpiece of strange moods and colors. The composer here asks for a prescribed seating arrangement for the orchestral instruments to create three-dimensional effects, almost as if he had foreseen the emergence of the stereo medium as far back as 1936! Fritz Reiner (**RCA Victor LSC 2374**) and Herbert von Karajan (**Angel S 35949**) offer brilliant realizations of this unique and challenging work.

If the orchestral Bartók is the most accessible, the fact remains that he left a powerful imprint on other musical fields as well—chamber music, piano and violin literature, opera, and ballet. He was a complete musician—a dedicated teacher, a learned and stimulating writer, and one of the outstanding collectors of folklore in musical history. In short, this frail man was a giant. As Mozart's example demonstrated long ago, poverty, illness, and apathy are powerless when faced with the formidable creativity of genius.

—GEORGE JELLINEK

GEORGE JELLINEK / Contributing editor of *HiFi/Stereo Review* and author of *Callas, Portrait of a Prima Donna* (Ziff-Davis, 1960), Mr. Jellinek has had his articles and reviews appear in *Friday Review* and Metropolitan Opera Programs.

PUBLICITY CALLED HARMFUL TO JUVENILE DELINQUENTS

Juvenile delinquents are being done "a grave disservice" by the amount of publicity given to their actions, Sir Richard O'Connor told the General Assembly of the Church of Scotland meeting at Edinburgh. "They are not mature enough to stand this sort of thing, which can only have the result of giving them a grossly distorted idea of their importance," he said. "It has been their destiny to be born into a chaotic world and to have to grow up at a time when moral laxity is so widely publicized and so often foolishly condoned." Sir Richard, who attended the Assembly as the personal representative of Queen Elizabeth, said that another factor affecting today's youth was that "much that was once held sacred is now held up to ridicule." For example, "it appears to be more fashionable to apologize for your country than to express pride in its past achievements."

CZECH STUDENTS REPORT CHANGE IN MARXIST IDEAS

A group of Czech theological students visiting in Germany report that Marxists in Czechoslovakia are slowly revising their beliefs about Christianity. They attributed the change especially to two influences: the social encyclical of Pope John XXIII and the speeches of West German church leader Dr. Martin Niemöller. They say Marxist philosophy is moving towards a kind of "Marxist humanism" in which man is seen as the centre of attention and the aim of history is viewed as "the humanization of man."



Polio didn't stop Sam Taravella of Miami, Fla. from practicing his favorite watersport. Unable to stand upright on his surfboard, Sam skin atop the waves standing on his hands.

BULGARIAN JOURNAL CHIDES "CONFUSED" CHURCH YOUTH

The journal of the Communist youth organization of Bulgaria has published letters from two readers which, it says, are indicative of the need and importance of atheistic propaganda in the nation. The journal said that "among the bright and happy letters (we receive) there are some, however strange it may seem, in which the writers confessed their allegiance to religion." It quoted one letter from a young girl who wrote that she believed that "only religion is able to cultivate real virtues in people." Another reader wrote: "... I am happy when I feel that God is granting me His mercy and grace. And these are really great. How unfortunate are all those who have had no opportunity to learn the truth about the existence of Christ. . . . My motto is 'Have full trust in God—there are no secrets before him.'" The journal commented that the letter was "the result of complete ideological confusion."

SHIFT IN WORK CAMPS TO COMMUNITY SERVICE

A shift in the traditional emphasis on manual labor in ecumenical work camps is indicated in the current list of camps issued in Geneva, Switzerland, by the Youth Department of the World Council of Churches which sponsors the program. The 1964 list shows that a majority of the camps in the U.S. and Europe are concentrating on community service as contrasted

with the previous emphasis on pick-and-spade labor. Work camp secretaries, Rev. Willibert Gorzewski and Bethuel Kiplagat, report that the stress now is on "meeting the real needs of people" and "making these needs visible to society."

An estimated 1000 youth from around the world will have worked as volunteers in a total of 49 camps this year in Asia, Africa, the Near East, Europe, and North and South America. Each of the work camps involves an international, interracial, interconfessional group of from 20 to 30 youth, their ages ranging from 19 to 30. Most of them come from the Protestant, Anglican, Old Catholic, or Orthodox member churches of the WCC. But there are also many Roman Catholic participants and several from non-Christian religions including Buddhism, Hinduism, and Islam, as well as self-identified atheists, agnostics, and "secularists."

A WCC publication describes the campers as a group of youth who "volunteer to work without pay, believing that community living and Christian service should be the visible expression of one's faith and who live together as a Christian community expressing their sense of responsibility by working . . . to meet human need."

The camps, which last about four weeks, follow a similar daily schedule including, in addition to work, worship, Bible study, discussion and recreation. The majority of the camps are held in the summer months.

CLASSICS TOP REQUIRED READING IN U.S. SCHOOLS

The classics are the works most widely assigned for required reading by high school English teachers, according to a survey released by the Education Testing Service at Princeton, N.J. Four plays by Shakespeare were among the 10 works most frequently chosen. "Macbeth" was most popular, having been assigned in 90 per cent of the schools. His other plays on the list were "Julius Caesar," "The Merchant of Venice" and "Hamlet." Only one 20th century work, "Our Town," a play by Thornton Wilder, was on the list. The other titles were *Silas Marner* by George Eliot, *Great Expectations* and *A Tale of Two Cities* by Charles Dickens, *The Red Badge of Courage* by Stephen Crane and Nathaniel Hawthorne's *The Scarlet Letter*.

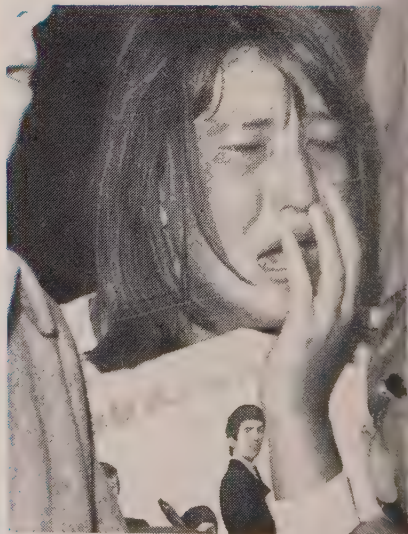
CASUAL ATTIRE APPROVED DURING SUMMER SERVICES

This summer in Rockport, Mass., St. Mary's Episcopal Church is allowing shorts to be worn at its services. Rev. Frank Potter, minister of the Church, believes that attendance at summer services will be encouraged if informal clothes are permitted. However, he adds, "that doesn't include bathing suits." The dispensation "may raise a few eyebrows," Mr. Potter said, "but it's more important people worship than be concerned about what they are wearing."

Three college girls are raising money for the Norwegian Rescue Lifeboat Service by shining shoes in the streets of Oslo, Norway.



YOUTH IN THE NEWS CONT.



When Ringo Starr stopped off in San Francisco last month on his way to rejoin his fellow Beatles in Australia, this young miss was overcome with joy that the drummer was well again after a bout with acute tonsillitis.

KS AID FOR SCHOLARS WITH D MONEY FOR COLLEGE

Something must be done for the many intelligent students who cannot go to college because they do not have the money. Not only does this unfair situation affect the young scholar in his career, but it retards America's progress, according to Francis Keppel, U.S. commissioner of education in the Department of Health, Education and Welfare. "I think it is shameful that this nation permits income to determine who will be educated and who shall not, and hence, who shall rise to positions of leadership and personal fulfillment and who shall not," he told the 12,000 educators at the National Catholic Educational Association's annual meeting in Atlantic City, N.J. Mr. Keppel advocated more student loans, more work-study programs and more scholarships financed both by the federal government and the nation's educational institutions. He also emphasized the need to educate more students for teaching careers in view of the doubled enrollments (which are) around the corner."

GES OBJECTIVE TEACHING RELIGION IN SCHOOLS

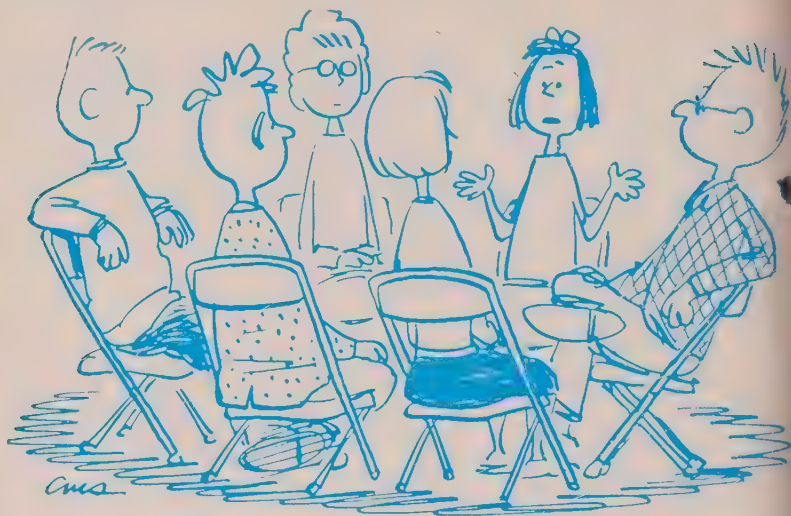
Archbishops, educators, and public officials ought to develop the objective teaching of religion and the role in public schools, suggested the Board for Homeland Ministries of the United Church of Christ. Such policies, "when presented objectively as part of a secular program of education" are not in violation of the First Amendment or of Supreme Court decisions, the board declared.

It noted that when the Court banned prayers and Bible reading in public schools last year, it said that "one's education is not complete without a study of comparative religion and its relationship to the advancement of civilization." The board's recommendation was made in a statement opposing any constitutional amendment to permit devotional reading or prayers in the classroom. Such practices, it said, "are acts of worship and expressions of religious commitment" and therefore unconstitutional. The board stressed that "the teaching of religious commitment and acts of worship are the province of church and home, not of the public schools."

CALIFORNIA TEENS MAKE UNIQUE SUMMER PLEDGE

Students in Beverly Hills, Calif., must make a pledge before enrolling in an unusual summer school. The classes are held in Europe, and the high school students must promise to speak no English while they are abroad. Twenty-four boys and girls are now studying in Nantes, France, and have vowed to speak only French until their return. "They were remarkably good about holding to their word and saturating themselves in a foreign language," said Victor Seine, director of the program. "They did pull a fast one on me," Mr. Seine added. "When we went to the American Embassy they said they were on U.S. soil and they began chattering in English!" Full credit is given for the nine-week session, which includes classes for five hours a day, weekend excursions, a three-week tour of Europe, and living with foreign families.

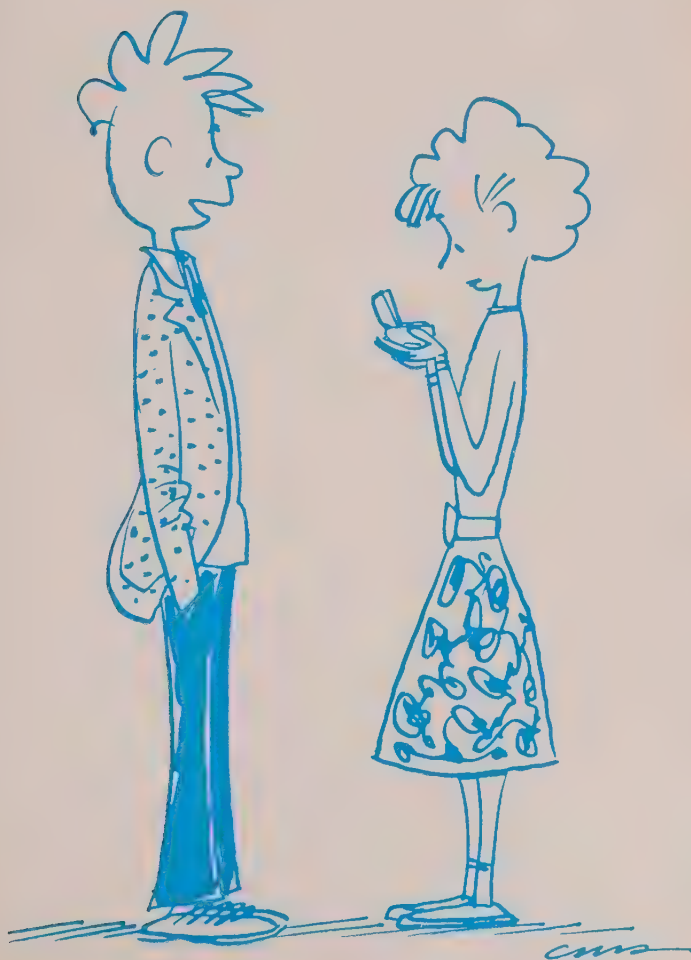
"I had to give up having a secret closet of prayer. . . .
Everytime I went in there, all those cashmere sweaters
made me feel guilty!"



"Do you ever look up at the
stars, and wonder what's out
beyond the space out there be-
yond what is out there be-
yond whatever is out there?"

YOUNG PILLARS /

"I hope you like them. . . . Who else would think to give you earrings with the Ten Commandments, the Sermon on the Mount, the Twenty-Third Psalm, and pictures of all twelve apostles on them?"



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THE CHALK

THE CHALK GARDEN / Screenplay by John Michael Hayes, adapted from the play by Enid Bagnold / Directed by Ronald Neame / Produced by Ross Hunter / Released through Universal Pictures / Starring Deborah Kerr, Hayley Mills, John Mills, and Edith Evans.

With blond hair flying and a blood-curdling yell, Hayley Mills circles around a huge pile of underbrush, brandishing her lighted torch with the aplomb of an original goddess of fire. Eventually she centers in, lights the pile, and licks her lips in satisfaction as the crackling heat consumes the wood. The object of her fiendish delight was supposed to be the house, but the pile of underbrush temporarily distracts and satisfies her. That's why the servant builds a new one for her every morning.

Such is Miss Madrigal's (Deborah Kerr) first introduction to "Laurie." The middle-aged teacher has come to this large house in Sussex, England to apply for the job of being Laurie's governess. After "the fire performance," most applicants leave within a few hours or days. Miss Madrigal stays. And along with her in this old English mansion and its large garden live Laurie's grandmother (Edith Evans), and a manservant called Maitland (John Mills).

Laurie, deprived of her mother's love by an overly jealous grandmother, has turned a home into a circus. She screams and yells and threatens while her grandmother indulges her, Maitland succumbs to her, and Miss Madrigal fights to love her. The story hinges on this last relationship. Can Miss Madrigal "get through" before Laurie's neurotic tendencies lead to disastrous results? When someone has been deeply hurt by love can he or she ever really trust love again? Why does Miss Madrigal personally understand Laurie's threats of murder and feelings of violence?

This movie is depicting more than just the sometimes rebellious and confused nature of a young person, though this is certainly part of it. Laurie's situation is dramatic. Her moods, which range from white hot hatred toward all adults to tender love for a doll hidden in her closet, are poignant in the contrast. Beneath these moods is a wounded person struggling backward in order to move forwards. It is not a pretty sight. And although we identify with it, we are not a part of it; although our feelings may at times be just as intense, our relationships are seldom as melodramatic.

Mrs. St. Maugham, played to perfection by Edith Evans, represents the aristocratic distortion of values apparent after a lifetime of fighting battle for control of "the right society." Yet in spite of her twisted views, she is still the unconquerable, austere ruler of a family and a class. She commands both respect and pity. Maitland, a more forceful character than was called for in the original play, earns his place as the only male among three grasping and rasping women. Somehow he is needed to balance the scene. And

ARDEN



e's added interest here since in real life he is Hayley's father. Perhaps
orah Kerr's performance is the most commendable. She works her way
ugh an often trite script with conviction and dignity. Finally, Hayley
s has proven in this film that she is an actress, both convincing and
ntening in her bizarre antics.

ut the fact remains that not much of anything grows in a chalk garden.
matter how good the climate may be, how fresh the winds may blow,
ow neatly-weeded the flower beds may be, the soil is all wrong. The
ue on the garden is the same disease which has stunted the growth of
people who own the garden, and, in many ways, this verdict falls on the
which portrays these people in their garden. "The Chalk Garden" looks
ough it should come out in full bloom at any moment, but the green
ts never quite push through and the soil is deceptively spongy.

vertheless, this film is worth seeing. With its four fine actors, photog-
y of the white cliffs of Dover, and the double-barreled hint of murder
ery and psychological abnormality, it elicits enough fascination and
gh sympathy to keep anyone on the edge of his seat from start to finish. ►



THE UNSINKABLE MOLLY BROW



UNsinkable MOLLY BROWN / Produced by Metro-Goldwyn-Mayer / Music and Lyrics by
Ernest Willson / Starring Debbie Reynolds, Harve Presnell, Ed Begley, Jack Kruschen, and
John Baddeley.

Amertime is just the right time to savor the delectable, delightful
Unsinkable Molly Brown. First appearing on the Broadway stage and
making the rounds of the outdoor theatre circuit, this musical comedy is
entirely amusing and bemusing cinema fans. And it's a must for anyone
who wants to get in a happy-go-lucky, holiday mood.

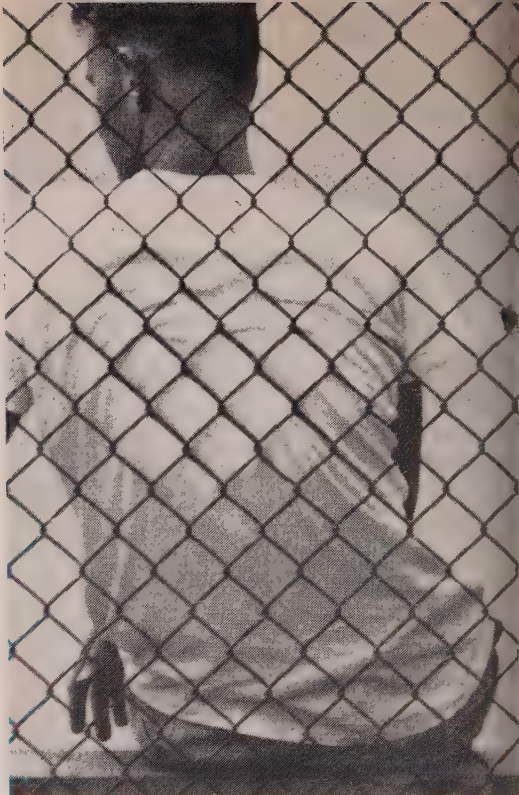
The story is one of simple fantasy. Molly (Debbie Reynolds), who is
washed out of a flood at the tender age of six months, works her way from
the blackwoods of beautiful Colorado to the gold-lined streets of Denver via
a sprinkling of European culture and old world royalty. Her unsinkable
reputation is definitely assured when she survives the disaster of the ship
Titanic and helps to keep a life boat of screaming women and children under
control by teaching them barroom ballads, and thus returns home a heroine.
The opening song indicates and the closing song confirms, Molly Brown
indeed, travelled "from nowhere on the road to somewhere."

Between the bawdy ballads of the Christmas Saloon, the surface sophis-
tication of Denver's Pennsylvania Avenue, and the regal richness of Euro-
pean cities hangs a fairy-tale love story. In many ways it's a giant screen,
epic Cinderella story with no 12 o'clock curfew. But there's lots to
learn from John (Harve Presnell) and Molly Brown. She wants money and
she wants happiness. She gets her big brass bed, her red living room, "a stove
heatin' and a stove for cookin'," and even cups with saucers to match,
but it's not enough. This obvious truth somehow cuts its way through our
tendency to scoff at romanticism just because it's presented in such a simple
and enjoyable way. Suddenly a cigar band wedding ring *is* more precious
than all the jewels in the world, and John Brown waiting for Molly back in
the Colorado hills *does* mean more to her than any European prince. Even
though you may guess the happy ending in advance, if you do shed a few
tears of nostalgia for true love it seems quite fitting and even a little honor-
able. And that's part of "The Unsinkable Molly Brown's" charm.

There can be problems in transferring a musical comedy to the movie
medium. Voices are dubbed, the division into acts and scenes is obvious in-
stead of the screen's visual continuity, and song and dance routines can never
be as real as when they are done in the flesh and blood on stage. But over
and above these drawbacks, Debbie Reynolds is a swaggering, vibrant and
unforgettable Molly in this movie version. Harve Presnell, new to Holly-
wood, is a sexy, blue-jeaned six-footer, who may not seem to enjoy his own
charm as much as Debbie enjoys hers, but who certainly enjoys Debbie as
much as we all do.

—JOAN HEMENWAY

Let's abolish dating under 15!



In my work as a marriage counselor, a day seldom passes when someone doesn't ask, "What's wrong with American marriages?" It is easy enough to slough off this question with answers that are both true and reassuring. It's simple to say that marriage is a human and therefore an imperfect relationship, that Americans bravely and optimistically ask more of this relationship than other peoples have, and that in the struggle to make it even more rewarding, there are bound to be setbacks and disappointments. In measure as I say, these statements are true; but they are not the whole story.

Something is wrong with American marriages, something peculiarly American. We are seeing a deterioration of this relationship in this country that does not have a counterpart in other countries. And after years of examination and comparison, I have come to the conclusion that an important contributing factor in this deterioration is our unique and nationwide American custom of dating.

I define dating as the pairing off of boys and girls without serious intentions or obligation on either side. It is a system under which any boy may ask any girl to spend an evening with him, with no further commitment implied. Practiced by young adults in their late teens and early twenties



ing undoubtedly has merits, though they are not so singular as we may have. But when dating invades the junior high school, as it long ago did, even the elementary school, as it is now doing, it may be a negative dangerous thing.

Because dating is so firmly entrenched in our whole social picture, the average American finds it hard to believe that the custom, as we know it, is unique, that it exists in no other place and existed at no other period in history. But this is fact.

Historically, in the great human cultures, boys and girls have never been allowed to mix freely. Confucius decreed that, after the age of seven, a boy and girl should never sit together, even in public. In most Oriental cultures, the whole idea of courtship has been viewed with suspicion, and young people have had their marriage partners chosen for them. European attitudes have generally been more tolerant. But even in Europe, coeducation is the exception rather than the rule. Until quite recently, a girl in most European countries was strictly chaperoned and never allowed to be alone with a boy until it was understood that they were seriously contemplating marriage. In some places, this is still true today. ►

Are teens shaping unhealthy attitudes

This does not mean that the social mixing of the sexes was considered undesirable or unhealthy. The emphasis, however, was on *group* activities. A group of boys and girls would share some activity—a bicycle ride, a hike, a picnic outing, a party at one youngster's home, a dance. Boys and girls came and went individually or in groups. Pairing off was discouraged. Of course, some pairing *did* take place, but only when the boy and the girl were serious about each other. It took considerable courage on their part to separate themselves from the group. There was plenty of good-natured teasing from their parents and their friends. Notice that this is exactly the opposite of our attitude under the dating system.

How and when did American dating get started? Apparently, it began after World War I, when young people gained a good deal more freedom than they had had before. It seems to have been linked with the "free love" movement, which started in Sweden and infected the Western World at that time. This movement represented the rebellion of young adults (not teenagers) against traditional sex morality. It enjoyed a great vogue in Russia, soon after the revolution, until Lenin firmly reversed the trend. In the United States, the movement spread rapidly. It was acceptable here because the sexual element was played down and, as a respectable guise, dating became in time a universal custom. The social life of our American young people began to resemble a vast Noah's ark, in which "the animals went in two by two" or not at all!

The dating custom has been vigorously defended by some sociologists and by many other Americans, on two grounds. First, they argue that it helps young people in the process of becoming social by teaching them to be easy with members of the opposite sex. Second, it is regarded as an opportunity to look over a series of prospective partners and so to form sound criteria, which will later be helpful in choosing a mate. I have no doubt that dating can and does fulfill both those functions. However, I know no proof that it fulfills them any better than, for example, the traditional European pattern. On the whole, Europeans grow up to be as much at ease socially as Americans; and if divorce rates are indicative, they are more satisfied with the marriage partners they choose.

My quarrel with dating is that, apart from the objects it is supposed to achieve, it has damaging side effects.

First, *dating imposes a social tyranny on many young Americans.* The paired-off basis on which most social functions are organized is seldom optional. You either have a date for the dance or you can't go at all. If you can't find a partner, you rank as a failure. This creates anxiety in sensitive young people. We have all seen how it leads insecure boys and girls into "going steady"—not because they have any kind of mature attachment to each other, but simply to ensure the necessary entrée to the next social function that takes place.

Too early and intensified dating?

Second, *dating fosters a subtle form of mutual exploitation*. The boy tries to exploit the girl sexually, to go as far as he can without completely alienating her. The girl exploits the boy financially, expecting him to give her the best of everything. This interaction does not develop a healthy comradeship between the sexes. In its extreme form, it produces a predatory male and a spoiled female—two types that a good many non-Americans believe are characteristically American.

Third, *dating gives American young people a taste for variety and change*. It can be habit-forming. If a boy runs into difficulties in his relationship with a particular girl, he doesn't have to make any real effort to adjust to her. He just drops her and finds another to take her place. It is hard to believe that this failure to develop constancy does not contribute to the fact that the American divorce rate is about four times that of comparable Western countries.

Fourth, *dating among youth too young to be earning the money to finance themselves is ludicrously and sinfully expensive*. It is quite commonplace for a 14-year-old boy to spend in one evening a sum of money that his father would have taken an almost equal number of hours to earn. It is not at all unusual for a 14-year-old girl to demand and get a party dress whose price she would have fed her family for several days. It is estimated that the average boy spends \$1000 on dates before he becomes engaged, and in most metropolitan suburbs and prosperous communities, the sum is probably several times that. What percentage of this does the boy or girl earn? Undoubtedly, the amount earned by older teenagers is a factor; but among young people under 16, it is almost nonexistent, a fact that inevitably starts our boys and girls out with a very distorted attitude toward money.

And as it now is, I believe the situation is going to get worse. It is a mistake to think of dating as a fixed social custom. It is not fixed. The custom is changing in two ways. First, the dating age is being forced down precipitately. Second, the sexual element in dating is being dangerously intensified.

I remember visiting one evening in a home where a 12-year-old boy was going out on his first date. Too young to drive, he was calling for the girl in a taxi, to take her to the school dance. He looked the picture of misery when he emerged, all dressed up, into the hall. A corsage dangled from one arm. His mother and sister, amused, pushed him into the taxi.

In most other cultures, that boy would be wearing short pants and kicking a ball around on a vacant lot. American pressure was forcing him into a premature paired relationship, for which he was neither socially nor emotionally ready. The same pressure is forcing girls who are still children into dressing and making-up like mature women. It is sending both boys and girls to dancing classes long before dancing can have any real meaning for them. And whether they admit it or even recognize it, it is causing

The emphasis among European teens

millions of young people a good deal of embarrassment and anxiety they could easily be spared.

At the 1960 White House Conference on Children and Youth, one speaker took as his theme the plea "Let the children be children." Eloquently, he argued that, by prematurely pushing young people into adult ways, we are robbing our sons and daughters of the golden years of late childhood.

At the same time, the sexual element, carefully suppressed when dating was growing in popularity, has moved more and more into prominence. This is not to be wondered at. As the age of dating has dropped lower and lower, the freedom accorded to youth has become greater and greater. When Confucius forbade boys and girls over seven to sit together, he might have been considered an old man with a nasty mind. But anyone who imagines that immature teenagers can be out together in pairs, in the complete privacy that automobiles afford, in a culture saturated with sexual suggestion, and not indulge in sexual experimentation is just not being realistic.

We don't, of course, need to guess at the facts. We know. The rising rate of pregnancy among our young-teen-age girls, the rocketing incidence of venereal disease in the 11-to-15 age group, the cover-up motivation behind a large proportion of young-teen-age marriages—all these tell their own story. But even *they* don't tell the whole story. They give no indication, for example, of how many of our premaritally pregnant girls go to the abortionist, how many cases of venereal disease are unreported or untreated, or how many young people who get by without pregnancy or disease suffer emotional consequences that may later break up marriages.

To some, perhaps, this is no cause for concern. But I believe that most American parents are far from happy about it. In my opinion, nearly all the tensions between parents and their adolescent children, when they are stripped down to the real cause, add up to this: The parents are worried to death about what their teenagers are doing, and the teenagers are distracted between the pressures of their peer group to go the whole way and the pressures of their parents to keep out of trouble. If this basic conflict could be happily resolved, the relations between American parents and their teen-age sons and daughters would undergo, overnight, a dramatic improvement. But it is difficult to see what can be done about this as long as the present dating patterns are socially approved.

When I was in the Soviet Union, I saw for myself the social patterns of Russian teenagers. Foreign students in Russian universities sometimes complain bitterly of the lack of sexual opportunity allowed them. They call the behavior of Soviet youth puritanical. This is certainly in contrast with our American mores. But along with it goes a disciplined intensity of purpose, a vigorous application to hard study and hard work, that is disturbing in its implications for the Western World. The testimony of history can furnish plenty of illustrations of what happens when a puritanical culture and

group activities, not two-by-two

time culture clash. It seemed to me, as I compared the two cultures, America was saying to its youth, "Have fun!"—while the Russians were saying to *their* youth, "Be disciplined!" That is a broad generalization; but near enough to the truth to make me uncomfortable.

With all these negative effects clearly evident, I believe we have no time to waste. We must reverse this trend! I submit that the way to do it is by abolishing an age below which dating is outlawed by universal social custom.

The most logical and defensible age to start with is 15, the age at which most youth make the transition from junior to senior high school.

It would be naive to imagine that such a regulation would be easy to abolish. It is bound to encounter resistance. Obviously, 12- and 13-year-olds who have already won this premature privilege will object strongly to having it rescinded, though I suspect there will be some secret relief in getting them at the postponement of baffling demands.

Parents with physically mature children may feel that their youngsters are being deprived of a social advantage. And already burdened parents and teachers may begrudge the extra effort that will inevitably be required of them in enforcing a new regulation and in providing substitute entertainment for the youth.

Obviously, if such a measure is to have any chance of success, both parents and teachers of the community must present a united front, and deviant adults must be subject to the same community disapproval as erring teenagers. The mother and father who condone movie dates for their 12-year-old, and the teacher who looks the other way when a pair of eighth graders arrives and departs from a dance together will have to be held accountable. More important, an active program of group activities must be established. There must be more square dances, more picnics, more beach parties, and, above all, more simple get-togethers in the children's homes. This does not mean all these need to be in mixed groups; many can and should be all-boy and all-girl activities.

I am not advocating a return to the ideas of Confucius. I believe boys and girls should have a chance for regular social mixing. But I feel that a clear distinction must be drawn between mixing and the kind of pseudo-to-mating that dating implies.

In making this proposal, I have no desire to avoid controversy. Nothing would please me more than to have this question argued loud and long, not only by parents and teachers but by youth itself. Let's hear from the 12-year-olds and the 17-year-olds. Let's ask the opinions of the very young marrieds and the students in college, the boys and girls who began dating early and those who didn't. Is dating, particularly dating under 15, doing more harm than good? Shouldn't we, mustn't we put a stop to it? I believe we should. What do you think?

—DAVID R. MACE

DAVID R. MACE / As Executive Director of the American Association of Marriage Counselors, Dr. Mace is a highly-respected consultant in family relationships.



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AN INNOVATOR IN MUSIC 44



The Bellman Archive



HAYLEY'S GARDEN 54

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SUMMER ISSUE

JULY 1964

Universal and MGM